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AND  
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THE AMERICAN ART ASSOCIATION, INC.  
AT ITS  
AMERICAN ART GALLERIES  
MADISON AVENUE  
56TH TO 57TH STREET  
ENTRANCE, 30 EAST 57TH STREET  
NEW YORK CITY

1924  
Jan. 25  
NeAmC

**FIRST SESSION**  
**FRIDAY AFTERNOON, JANUARY 25, 1924**  
**IN THE ASSEMBLY HALL**  
**OF**  
**THE AMERICAN ART GALLERIES**  
**BEGINNING AT 2:30 O'CLOCK**

**Catalogue Numbers 1 to 146, inclusive**

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**RENAISSANCE BRONZE PLAQUETTES AND MORTARS**

- 1—BRONZE MEDAL *Italian, Seventeenth Century*  
Bronze medal representing a Doge of Venice, 1629. Below the bust an unknown signature, A E T S 78.
- 2—BRONZE PLAQUETTE *Italian, Seventeenth Century*  
The bust represents Pianniccio, Duke of Parma e Piacenza, 1646—1694. Signed G T.
- 3—BRONZE MEDAL *Italian, Seventeenth Century*  
Bust representing Duchessa Isabella Carafa, 1626, with coat of arms and Virgin on either side.
- 4—GILT BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Scipio Montibus.
- 5—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Pietrus Beretinus Cortone. Signed A. M. GR.
- 6—BRONZE MEDAL *By Leone Leoni; Italian, Sixteenth Century*  
Portrait representing General Giovanni Battista Castaldus; on the reverse the General raising a female figure. (See *Medalists* by L. Forrer, p. 406.) Very rare.

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- 7—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Isabella Montcapto, 1616.
- 8—BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait represents, in armor, Andrea Carafa, Conte de San Severino, Vice-king of Naples, 1525. (See Armand, *Médaillistes italiennes*. Book II, p. 108, No. 12.)
- 9—BRONZE MEDAL *Italian, Fifteenth Century*  
One side has a portrait representing Angelo Ambrogini, called Poliziano; the other side has a portrait of his wife, dated 1454—1494. Very rare.
- 10—GILT BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait representing Dominic Fontana, Conte Palatina, 1589.
- 11—BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait of Prospero Santo Crucino; on the reverse a fortress with date 1570.
- 12—OVAL BRONZE PLAQUETTE *Italian, Sixteenth Century*  
Design representing Bacchus.
- 13—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Petrus Gyron, duca di Ossuna, with date 1618; on the reverse a horse.
- 14—BRONZE MEDAL *Italian, Seventeenth Century*  
Portrait representing Cardinal Vincenzo Costaguti, signed by Ameranus, 1647.
- 15—BRONZE MEDAL *Italian, Fifteenth Century*  
Portrait representing Nicola Orsini, Conte di Nola.
- 16—GILT BRONZE MEDAL *Italian, Sixteenth Century*  
Portrait representing Henri II of France. This medal was made for his conquest in Italy in 1552.
- 17—SILVER MEDAL *Italian, Sixteenth Century*  
The portrait represents Alessandro Farnese, the Governor of Flanders under Charles V.



- 18—SMALL MORTAR IN BRONZE *Italian, Sixteenth Century*  
With flaring rim; exterior decoration consisting of four panels with shield-shaped devices, separated by projections. Light brownish patina.  
*Height, 3½ inches; diameter, 4¾ inches.*
- 19—SMALL MORTAR IN BRONZE *Italian, Sixteenth Century*  
With slightly flaring rim, decoration of sirens, trees and griffons; slightly flaring foot. Light brown patina.  
*Height, 5½ inches; diameter, 6¼ inches.*
- 20—SMALL MORTAR IN BRONZE *Italian, Sixteenth Century*  
With bold flaring rim; on exterior a band of cherub heads, festoons and shield shaped designs. Dark brown patina.  
*Height, 6½ inches; diameter, 8½ inches.*
- 21—BRONZE BELL *Probably Early French or Spanish Work*  
Bell found near Bordeaux in the late war.  
*Height, 6½ inches.*

**EGYPTIAN, GREEK AND ROMAN BRONZES, STONE,  
TERRA COTTA AND GLASS**

- 22—SMALL FIGURE IN BLUE FAIENCE *Egyptian, Eighteenth Dynasty*  
A small seated figure representing Nefer Tem.  
*Height, 2½ inches.*  
*From the Samuel L. Austin Collection.*
- 23—ANCIENT AMBER GLASS BOWL *Imperial Roman*  
An amber glass bowl of most exceptional size; almost unique.  
*Height, 3 inches; diameter, 4½ inches.*
- 24—SMALL FIGURE IN GREEN GLAZED FAIENCE *Egyptian, Saite Period*  
Figure of the goddess Ubasti with lion's head.  
*Height, 3 inches.*  
*From the Samuel H. Austin Collection.*
- 25—FIGURE IN BLUE GLAZE *Egyptian Saite Period*  
Small figure representing the child Horus.  
*Height, 2½ inches.*  
*From the Samuel H. Austin Collection.*

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- 26—FIGURE IN BRILLIANT BLUE GLAZED FAIENCE *Egyptian, Saite Period*  
Egyptian ushabtie. On the base is an inscription indicating that the work was made for Heru, a priest of Amen. Found at Deir-el-Bahri, Egypt.

*Height, 4½ inches.*

*From the Hilton Price Collection.*

- 27—STATUETTE OF A KING IN BRONZE *Egyptian, Saite Dynasty*  
He is in a walking attitude, with his hands joined at the front. He is attired in a shenti, and wears a rayed cap bearing the uræus. On a wooden base.

*Height of figure, 7¾ inches.*

*From the Borelli Bey Collection of Alexandria.*

*(Illustrated)*

- 28—FIGURE OF A SCRIBE IN GRANITE *Egyptian, Nineteenth Dynasty*  
Small figure of a seated scribe, described in a hieroglyphic inscription as "Overseer of (?) Khonsu the justified."

*Height, 3¾ inches.*

*(Illustrated)*

- 29—BRONZE STATUETTE OF ISIS *Egyptian, Ptolemaic Period*  
She is seated with the child Horus, and wears the usual headdress of a disk with horns and the uræus.

*Height, 10 inches.*

*From the Borelli Bey Collection, Alexandria.*

*(Illustrated)*

- 30—SMALL FIGURE IN GRANITE *Egyptian, Egypto-Roman Period*  
Statuette of the God Ptah, on a base of blue-green faience with a hieroglyphic inscription signifying "Give Life O Ptah, beloved of Memphis."

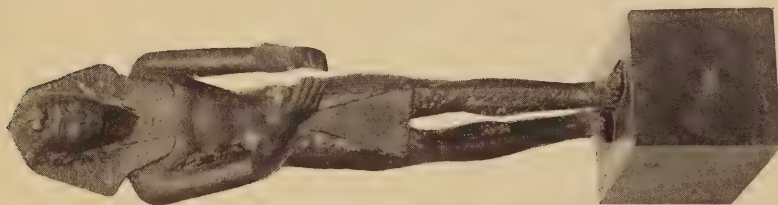
*Height, 4¼ inches.*

*(Illustrated)*





29



27



30



28

Nos. 27, 29—EGYPTIAN BRONZE STATUETTES

Nos. 28, 30—EGYPTIAN FIGURES IN GRANITE

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31—GOLD RING WITH CARVED GEM *Hellenistic Work*

A gold ring in which is set a carved carnelian; workmanship of the Hellenistic period.

32—STATUETTE IN TERRA COTTA *Tanagra, Greece, Third Century B.C.*

Representing a dancer, draped in a himation, the left hand on the hip; the right hand drawing her dress over the right knee. High coiffure. Traces of coloring. Archaic style.

*Height, 8 inches.*

*(Illustrated)*

33—STATUETTE IN TERRA COTTA *Alexandrian, Second Century B.C.*

Represents a priest standing. He is dressed in a tunic adjusted at the waist, over which is a mantle covering the shoulders. The hands are open and spread wide apart. On black wooden base.

*Height, 8½ inches.*

*(Illustrated)*

34—STATUETTE IN TERRA COTTA *Tanagra, Greece, Third Century B.C.*

Represents a young woman standing, dressed in a himation, the right hand on her hip, the left hand holding the folds of her costume; the head is covered with the himation.

*Height, 9½ inches.*

*(Illustrated)*





34



32



33

Nos. 32-34—STATUETTES IN TERRA COTTA (*Tanagra, Greece*)

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35—FIGURE OF THE GODDESS CYBELE IN TERRA COTTA

*Cyprian Sculpture, Second Century B.C.*

The figure served as the lid of a sarcophagus. The goddess is in standing attitude, with upper parts of the arms pressed to her sides, the fore arms (now missing) having been held out from the elbows. She wears a plain crown, cut low, covering a hood which falls at the back to the shoulders. Her attire is a Doric chiton, with a fold of drapery brought across the front; and the whole costume with the general design of the figure belongs to the fifth century B.C. The work, however, was executed at Cyprus in the second century B.C., no doubt after a full sculptured figure of three or four centuries earlier, but which is now lost. In excellent preservation, and a rare example of Cyprian sculpture. Found in Marsala, Sicily.

*Height, 5 feet 9 inches.*

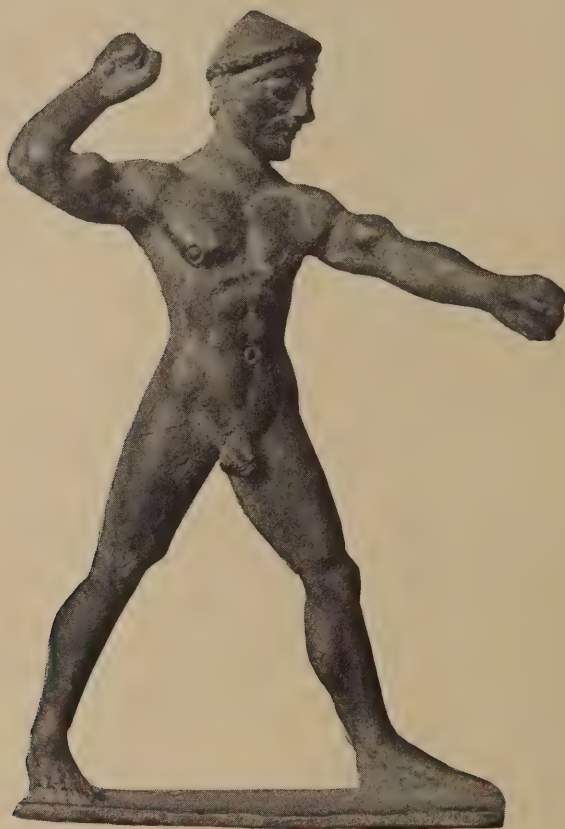




NO. 35—THE GODDESS CYBELE IN TERRA COTTA  
(*Cyprian Sculpture, Second Century B.C.*)

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36—BRONZE FIGURE OF A MAN

*Archaic Greek*

Apparently an athlete, he wears a conical cap, but is otherwise nude, and stands with his feet wide apart, and his arms held out in a fighting attitude. Found at Messina.

*Height, 5¼ inches.*

*From the Pozzi Collection. Illustrated in "Le Musée" II, page 178.*

37—BRONZE STATUETTE OF THE GODDESS UBASTI *Egyptian, Saite Period*

Represented with the head of a cat. She holds a sistrum in her right hand, and in the left a lion Ægis, while a basket hangs on her arm.

*Height, 3¼ inches.*

*From the Samuel H. Austin Collection.*





38—BRONZE FIGURE OF A MAN

*Roman, First Century B.C.*

He is nude except for a waist cloth, and a lacerna thrown over his left shoulder. He wears a Parthian conical hat with a leather band, the ends of which come down over the shoulders. Both arms are bent up from the elbows. A rare model in fine condition. On a red marble base. Found near Rome.

*Height, 9 inches.*

39—SMALL BRONZE STATUETTE

*Egyptian, Twenty-seventh Dynasty*

Figure of a man holding a bowl in each hand.

*Height, 3½ inches.*

40—SMALL HEAD AND BUST IN BRONZE

*Early Imperial Roman*

Small head and bust representing Jupiter Ammon.

*Height, 4¼ inches.*

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41—LARGE ETRUSCAN COPPER CHISEL OR AXE *Fourth Century B.C.*

Made with curved edge, and with the sides raised for use as a wedge as well as a cutting implement. In perfect condition, with a green patina.

*Length, 13 inches.*

42—SMALLER ETRUSCAN COPPER CHISEL OR AXE *Fourth Century B.C.*

Similar to preceding, but of smaller size. In equally good condition, and of the same period.

*Length, 7½ inches.*

43—BRONZE FIGURE OF AN OLYMPIAN VICTOR

*Greek, Late Fifth Century B.C.*

2000  
Representing a nude youth standing at rest and wearing a crown of wild olive, significant of his triumph at one of the athletic festivals held every Olympiad. The sculpture is typical of the best work of its kind in the greatest period of Greek art, and evidently belongs to the school of Polyclitus the Elder. A bronze statuette of another Olympian victor and of about the same size as this is in the Louvre, but there is apparently no third one in existence.

*Height, 11 inches.*

*(Illustrated)*



NO. 43—BRONZE FIGURE OF AN OLYMPIAN VICTOR  
(Greek, Late Fifth Century B.C.)



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44—STATUETTE OF A FAUN IN BRONZE *Greek, Late Fourth Century B.C.*

Probably represents Marsyas of the legend in which Athena, having invented the twin pipes, threw them down in disgust when she noticed from her reflection in a brook that her cheeks swelled out when she played them. Marsyas observed her from behind a bush, and started with amazement at the action of the Goddess, and it is this moment that is represented by the artist of the bronze. The work is of the period succeeding Praxiteles, and the figure shows the delicate and perfect modeling of the school of this artist, but, judging from the strong neck and powerful limbs, the sculptor was also influenced by Lysippus. A noticeable feature in the work is the skill with which the artist has represented the momentary repose between two steps in the action of the faun. Generally the work is of high importance and great rarity. Found in the province of Cordova, Spain, among ancient Carthaginian remains. On a red marble base.

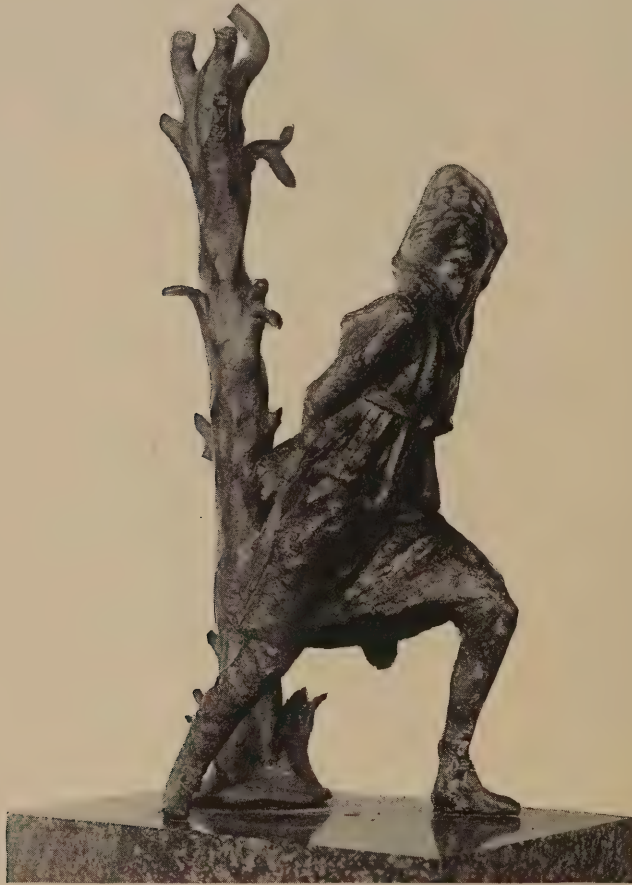
*Height, 18 inches.*

*given*



NO. 44—STATUETTE OF A FAUN IN BRONZE  
(Greek, Late Fourth Century B.C.)

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45—BRONZE FIGURE OF A MAN

*Greco-Roman Period*

He wears a large cloak of skins, which falls from his head nearly to his feet. His hands are tied behind him to the trunk of a tree, and he leans forward with strong effort as if to free himself. The subject is apparently unique in ancient sculpture.

*Height of figure, 8¼ inches.*

*From the Pozzi Collection. Illustrated in "Le Musée," p. 181.*

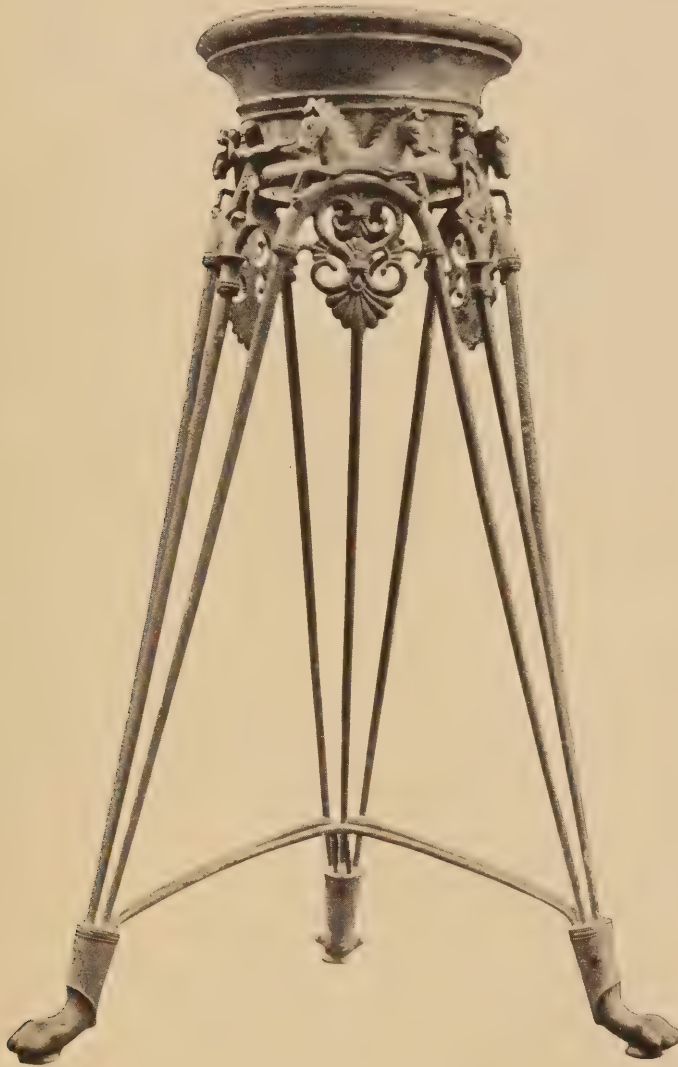
46—BRONZE FIGURE OF VICTORY

*Roman, Third Century A.D.*

Represented standing on a small globe.

*Height, 5½ inches.*





47—TRIPOD IN BRONZE

*Archaic Greek, Sixth Century B.C.*

4600  
The tripod is mounted on the paws of a lion, and is of the regular archaic type seen on early Greek painted vases in representations of Hercules fighting for the Delphic Tripod. It is ornamented with small nude male figures. Similar tripods, but less fine in execution, are in the British Museum and at the Vatican. Found in the vicinity of Rome.

*Height, 2 feet.*

*From the Kerkirian Collection.*

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48—GRANITE URN

*Egyptian, Ptolemaic Period*

The urn has two handles and a cover.

*Height, 15½ inches.*

49—CANOPIC VASE IN ALABASTER

*Egyptian, Saite Period*

The vase has a cover representing a human head.

*Height, 20 inches.*

*From the Borelli Bey Collection.*

50—LARGE IRIDESCENT GLASS VASE WITH COVER

*Roman Glass, Roman Period*

Large vase with cover, beautiful iridescence. Found in a tomb in Ravenna.

*Height, 13 inches.*

51—VASE IN ONYX

*Roman, First Century A.D.*

The vase is shaped as a hemispherical bowl on a square base.

*Height, 16½ inches; diameter, 15½ inches.*

## GREEK VASES

52—ATTIC KYATHOS IN TERRA COTTA *Greek, Early Fifth Century B.C.*

The cup is decorated with black figures on red ground. The painted scene, which is full of action and very finely executed, shows two heroes fighting over Sarpedon, who sits wounded on the ground. At either side are four spirited coursers apparently terrified with the din of battle: doubtless intended to picture the scene described by Homer (*Iliad XVI*), "The affrighted steeds, their dying lords cast down, scour o'er the fields." The cup is thin and most delicately made, while its condition is nearly perfect. The grouping of the horses corresponds with that on some of the well-known coins of Syracuse.

*Height, 5¾ inches; diameter at rim, 4½ inches.*

*(Illustrated)*



No. 52—ATTIC KYATHOS IN TERRA COTTA (*Greek, Early Fifth Century B.C.*)



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53—CYPRIOTE JAR WITH LID      *Greco-Phœnician, Seventh Century B.C.*

The jar has an unglazed yellowish surface decorated with formal flower and leaf patterns, which, however, have largely disappeared with age. The piece is almost unique, in that rising from the body to an inch or so above the rim are three molded heads of women, all in perfect condition.

*Height, 6½ inches; diameter, 6 inches.*

54—CORINTHIAN JAR      *Greek, Early Sixth Century B.C.*

Yellow ground is decorated with a frieze containing fabulous animals in black and red and, above and below this, bands of formal patterns. The colors are exceedingly well preserved, and the jar is a rare and fine specimen of early Corinthian work.

*Height, 6 inches; diameter, 6 inches.*



55



56

55—AMPHORA IN TERRA COTTA

*Greek, Fourth Century B.C.*

Amphora with black ground, red figures, representing on one side Thetis bringing the armor to Achilles, on the other the departure of warriors.

*Height, 14½ inches.*

56—LARGE VASE (SKYPHOS) IN TERRA COTTA

*Second Century A.D.*

Large vase with cover and large handles, red figures on a black ground. On one side a scene representing the presentation of wedding gifts; on the other, a betrothal scene. Upon the cover a scene with Eros. Technique very rare; resembling the work of a pen. Beautiful workmanship. Found at Ruvo (Puglia).

*Height, 16 inches.*

*From the Borelli Bey Collection of Alexandria.*

57—AMPHORA IN TERRA COTTA

*Italiote, Second Century A.D.*

Amphora with two handles, black figures on red ground; on the two sides lions with manes in white. Found at Pozzuoli, Italy.

*Height, 9 inches.*

58—POMPEIAN FRESKO IN COLOR

*Roman, First Century A.D.*

The design represents a man lifting a cupid from a cage which contains two others, while Venus is standing by watching the action.

*Height, 1 foot 10 inches; width, 1 foot 9 inches.*

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59—Fresco

*Greek, Third Century B.C.*

Representing a griffon. In a wooden frame. Found at Boscoreale, near Pompeii.

*Height, 13½ inches; width, 15¼ inches.*

60—AMPHORA IN TERRA COTTA

*Archaic Greek, Fifth Century B.C.*

The amphora has a cover and a red background with black figures, polychromed in dark red. On one side, dance of the satyrs; on the other, the offer of the cock to the athletes.

*Height, 11 inches.*

61—HYDRIA IN TERRA COTTA

*Greek, Third Century B.C.*

The vase is decorated with red and white figures on a black ground. The design is very unusual. On the ground is seated Hermes who is addressing Aphrodite, the goddess standing to the right, with Eros suspended in the air and apparently also speaking to her. At the back of Aphrodite is a warrior with spears, and on the left of Hermes a woman standing. The subject seems to represent Hermes, assisted by Eros, consoling Aphrodite for the loss of Adonis.

*Height, 13 inches.*

*(Illustrated)*





No. 61—HYDRIA IN TERRA COTTA (*Greek, Third Century B.C.*)

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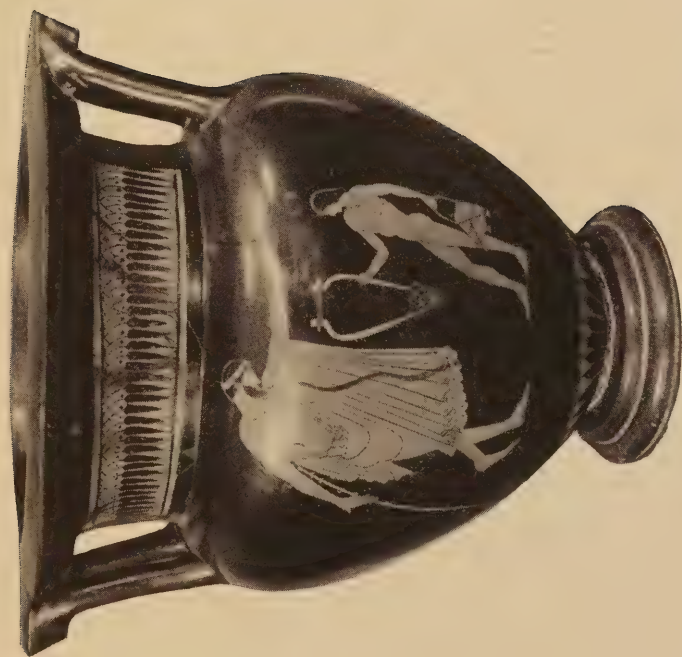
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62—ATTIC COLUMN KRATER IN TERRA COTTA

*Greek, Fifth Century B.C.*

The krater is decorated with red figures on black ground in two scenes. In the first scene a nude man holds a vase in his hand while turning his head around; in the other, a man with a long knotted stick, who holds a cup in his left hand, faces a nude young man who presents to him a harp. Over the latter scene is a band of lotus buds, and below is a lotus bud chain in black on a red inset. Under the rim of the vase is incised the name "Simonos." The work on the vase is of a high order, and seems to belong to the school of Euthymedes. To the knowledge of the writer no other vase exists bearing the name of Simonos.

*Height, 15 inches.*



No. 62—ATTIC COLUMN KRATER IN TERRA COTTA (Greek, Fifth Century B.C.)



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63—LARGE ATTIC KRATER IN TERRA COTTA

*Attic Greek, Fifth Century B.C.*

The krater is decorated with two scenes in red figures on black ground. In one scene Apollo is represented standing between Leto and Artemis. He has a harp under his left arm, and with his right hand holds a bowl toward Artemis, who is about to offer a libation. Leto also holds a bowl. The figures are of stately proportions and firmly drawn. Beneath the rim of the krater is a wide band of running palmettes, and below, over the scenes, are meander chains. The vessel is in fine condition, and is an excellent example of the highest period of Greek pottery.

*Height, 14½ inches; diameter of rim, 17½ inches.*



No. 63—LARGE ATTIC KRATER IN TERRA COTTA (Greek, Fifth Century B.C.)

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64—AMPHORA IN TERRA COTTA

*Attic Greek, Sixth Century B.C.*

The amphora has a black ground and is decorated with two scenes of black figures on red panels. In the first scene Dionysus is shown holding a long horn-shaped cup between two maenads and two satyrs, who are dancing. The second scene represents Briseis having on each side of her a warrior and a herald. A lotus bud chain is painted over the scenes. The painting is of a very high order.

*Height, 18½ inches.*





65.—AMPHORA WITH LID IN TERRA COTTA

*Attic Greek, Sixth Century B.C.*

The amphora is decorated with black figures on red ground in two scenes. In the first Dionysus stands between two satyrs, holding up a cup, the figures being set between palmettes and vine tendrils. The second scene shows Apollo with harp, and on either side of him a woman and a man, the former holding out the lower part of her chiton as if about to dance. On the neck of the amphora is a wide band of double palmettes, and at the base a lotus bud chain.

*Height, 19 inches.*

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66—AMPHORA IN TERRA COTTA

*Greek, Seventh Century B.C.*

This is one of the earliest and rarest examples of ancient Greek pottery existing in America, and is of exceptional interest, since it must be one of the first Attic pieces in which the human figure was introduced to vary the conventional geometrical patterns. The decoration is arranged in unbroken friezes, with one containing animals above a meander, below which is the central frieze showing warriors with chariots apparently proceeding to battle. Beneath is a series of rings. A curious feature is the presence of plastic serpents on the handles and shoulder of the vase. While the general characteristics of the work are purely Greek, there are strong Mycenaean influences present, and altogether the amphora must be regarded as of high importance in the history of Greek pottery.

*Height, 20 inches.*

*(Illustrated)*

## MAJOLICAS OF THE XV AND XVI CENTURIES

67—MAJOLICA PLATE

*Caffagiolo, Italy, Sixteenth Century*

The plate has a flat rim. It is invested with a white glaze and decorated in blue, green, orange and yellow, with scrolled escutcheons charged with the coat of arms of the Chigi family and the initials "C.R.," the rim with heart-shaped medallions separated by diamond-shaped interlacements.

*Diameter, 9 inches.*

68—MAJOLICA PHARMACY EWER

*Caffagiolo, Italy, Sixteenth Century*

Pear-shaped, with straight cylindrical spout and flat looped handle. It is invested with a white glaze and decorated in blue, with touches of green and yellow, and with the name of the drug and musical and military trophies.

*Height, 9 inches.*

69—MAJOLICA ALBARELLO

*Caffagiolo, Italy, Early Sixteenth Century*

Cylindrical shape with incurved sides. Invested with a white glaze and decorated, in blue and orange, with shuttle-shaped medallions, rosettes and scrolls.

*Height, 12½ inches.*



No. 66—AMPHORA IN TERRA COTTA (*Greek, Seventh Century B.C.*)



*Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.*



70—PHARMACY EWER IN MAJOLICA

*Faenza, Italy, Early Sixteenth Century*

Vigorously executed decoration in bright blue, yellow and green. The center of the globular body has a wide label inscribed "S D PAPAVERO" (Syrup of Poppies) surrounded by a banded laurel garland and with acanthus scrollings above and below. Cylindrical neck, tapering slightly toward the mouth; straight spout and flattened handle.

*Height, 9½ inches.*

*From the Stefano Bardini Collection.*

71—PHARMACY VASE WITH TWISTED HANDLE IN MAJOLICA

*Siena, Fifteenth Century*

The decoration is blue and orange on white ground. The globular body is decorated with vertical and horizontal bandings of impressionistic guilloche, zigzag and arch motifs. The front is inscribed in blue "Pantasilea" within a wide label; the back inscription is fragmentary. The twisted looped handles are impressionably decorated in blue and orange. (Glaze slightly chipped.)

*Height, 10½ inches.*

*From the Stefano Bardini Collection.*

72—TWO-HANDLED VASE IN MAJOLICA      *Urbino, Late Sixteenth Century*

The vase has an elaborate all-over decoration, the front with grotesques, griffons, dolphins, etc., in yellow and blue on white, and with a central uninscribed tablet supported by *amorini* and dated "1600"; the reverse side, with graceful leaf decoration in blue. Twisted serpentlike handles, terminating in rams' heads. Truncated ovoid body with low neck.

*Height, 13 inches.*

*From the Stefano Bardini Collection.*

*(Illustrated)*

73—PHARMACY VASE IN MAJOLICA      *Siena, Sixteenth Century*

Elaborately decorated in blue, yellow and characteristic orange in scroll, acanthus, cornucopia and dolphin motifs. The front has a broad band inscribed "EY DINARI COSE." Inverted pear-shaped body with short neck. Straight spout, connected by a twisted and encircling rope with the neck. Broad flat handle.

*Height, 11 inches.*

*From the Stefano Bardini Collection.*

*(Illustrated)*

74—MAJOLICA PHARMACY EWER      *Caffagiolo, Italy, Sixteenth Century*

Pear-shaped, with flat looped handle and straight spout with twisted support. Invested with a white glaze and decorated in blue, green and yellow, with a wreath of leaves and cones, a label with name of drug, and a ground diapered with dots and with scrolled leaves and flowers.

*Height, 8½ inches.*

*(Illustrated)*

75—PHARMACY EWER IN MAJOLICA      *Faenza, Italy, Sixteenth Century*

On the front an acanthus garland of very decorative design enclosing cornucopiæ, acanthus leaves and a wide band inscribed in blue "A (qua) Celidonia." Globular body on high foot; shaped spout. Short, narrow neck, with flattened, ribbonlike handle. White, decorated in orange, blue and green.

*Height, 10 inches.*

*From the Stefano Bardini Collection.*

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76—DEEP PLATE IN MAJOLICA      *Faenza, Casa Pirota, Sixteenth Century*

It is ornamented in the center with a small medallion, polychromed, representing the death of Cleopatra. The rest of the plate is decorated with the so called "Berettino" composed of foliage, vases and dolphins. On the reverse are geometric motifs.

*Diameter, 11 inches.*

*From the Engel-Gros Collection, Paris.*

77—ALBARELLO IN MAJOLICA      *Faenza, Italy, Sixteenth Century*

White, with gracefully executed decoration in blue of a boy in a monk's robe, playing the cornemuse, the entire surface surrounded by delicate flower vines. Cylindrical, incurved body with low neck and foot.

*Height, 8 inches.*

*From the Stefano Bardini Collection.*

78—LARGE VASE IN MAJOLICA: A BECCUCCIO

*Italian, Castel Durante, Sixteenth Century*

The vase has two handles; on the front is the coat of arms of the Piccolomini family. The body is decorated with yellow ornaments and figures on a blue background.

*Height, 16½ inches.*





79—LARGE PLATE IN MAJOLICA

*Hispano-Moresque, Early Sixteenth Century*

1100  
Made in the factory at Manises, Spain. In the center is the coat of arms of the great Count Manises, founder of the factory, with the bull and the rose. The border is gauffered in an exquisite design. Over the whole is a beautiful lustre in gold with ruby reflections. On the back are arabesques in lustre. This plate is one among the very good specimens of this period.

*Diameter, 18½ inches.*

80—VASE IN MAJOLICA

*Faenza, Italy, Sixteenth Century*

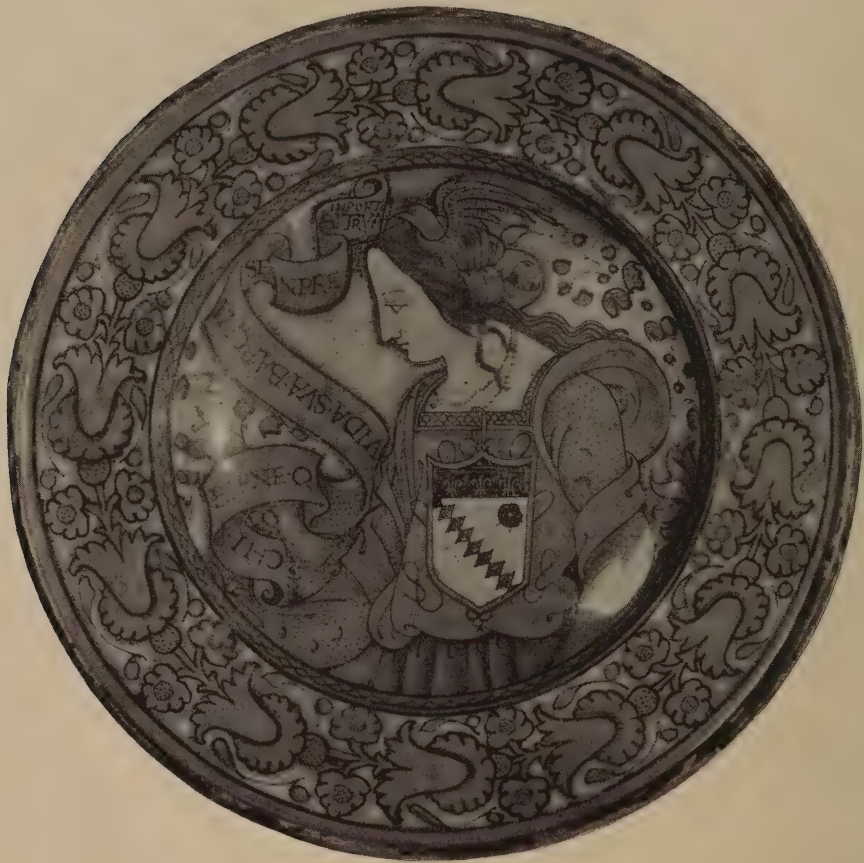
Decorated in fine tones of dark blue on ivory white, with graceful floral scrolls of heart-shape and acanthus-leaf form, surrounding the wide central label inscribed "Aqua endivie." Globular body with short incurved cylindrical neck.

*Height, 9½ inches.*

*From the Stefano Bardini Collection.*

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81—LARGE MAJOLICA PLATE

*Deruta, Italy, Sixteenth Century*

In the broad deep cavetto is represented the portrait of a Florentine lady, probably a member of the great Salviati family of Florence, as is indicated by the coat of arms embroidered on the front of her gown. The arms of the Salviati family show the lilies and the "rastrera" given them by the King of France. To the left of the portrait winds a ribbon with the motto of this family "Chi viene vida sua barchia sempre in porto si truva" (He who guides his bark well always arrives in port). The rim of the plate is decorated with conventionalized palmettes and carnations. The whole plate, lustrated in Deruta, is very exceptional; the lustre usually is yellow gold in color, while in this plate it is ruby-toned gold.

*Diameter, 16¼ inches.*





82--LARGE PLATE IN MAJOLICA *Pavia, Italy, Early Sixteenth Century*

The factory at Pavia was founded by the Duke of Sforza, who ruled Milan. The work was cut in with a stick. In the middle of the plate is an unidentified coat of arms of a Milanaise family; around it are placed four medallions, in each of which is represented a Saint. The outer rim is decorated with a border of palmettes. The background is a deep mustard color and the relief is in yellow and green.

*Diameter, 18¼ inches.*

83--GROUP IN ENAMELED AND POLYCHROMED TERRA COTTA

*Urbino, Sixteenth Century*

The group represents the Adoration of Christ in a grotto; on each side are two angels playing music; on the top, a group of three angels. Beautiful coloring. Very rare specimen.

*Height, 19 inches.*

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84—PLATE IN MAJOLICA

*Gubbio, Italy, Sixteenth Century*

Made by an artist of Faenza and lustred at Gubbio. In the center is the representation of the wolf suckling Romulus and Remus, with a view in the background of trees and the Campidoglio; on the border is seen the man who saved the children from the river, and an old man representing The Tiber. The coloring is in beautiful tones of blue with lustre made in Gubbio. On the back rich lustering in a design of palmettes.

*Diameter, 9¼ inches.*

85—LARGE PLATE IN MAJOLICA

*Orvieto, Fifteenth Century*

In the center is represented the Crucifixion with two Saints, surrounded by an inscription and medallions in which are the busts of sixteen saints. Decorated in green and yellow. This is a fifteenth century reproduction of a Byzantine metal plate.

*Diameter, 15 inches.*





86--LARGE VASE IN MAJOLICA

*Italian, Faenza (Casa Pirota), Sixteenth Century*

The body is ornamented with musical instruments, shields, armor, etc., in white on a blue ground. The front a *beccuccio*, beneath which is a circle with masks and other motifs.

*Height, 18 inches.*

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87—LARGE VASE WITH TWO HANDLES AND FOOT

*Deruta, Italy, Sixteenth Century*

On the center of the vase are two medallions representing young cavaliers in costume of the time. The background of the medallion is brown, but the rest of the vase is white and blue with a beautiful lustre in gold with ruby reflections.

*Height, 10½ inches.*

*From the Taylor Collection sold at Christie's in London in 1912.*

*(Illustrated)*

88—WATER JAR IN MAJOLICA

*Pavia, Fifteenth Century*

Water jar in majolica, with portrait of a noble lady. Work cut in with a stick.

*Height, 8 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

89—PLAQUE IN MAJOLICA

*Mantua, Fifteenth Century*

The subject represents the Virgin and Child with a cherub's head. The work is cut in with a stick and in bas-relief. In a red velvet frame.

*Height, 16 inches; width, 10½ inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

90—TILE

*Orvieto, Early Fifteenth Century*

Representating a coat of arms among branches.

*9 inches square.*

91—SMALL VASE IN FAIENCE

*Kirman, Persia, Sixteenth Century*

Pear-shaped body, with cylindrical neck and two looped handles. Invested with a crackled turquoise-blue glaze.

*Height, 5 inches.*

92—SMALL VASE IN FAIENCE

*Kirman, Persia, Sixteenth Century*

Pear-shaped body, with short cylindrical neck. Invested with a crackled turquoise-blue glaze.

*Height, 4⅞ inches.*

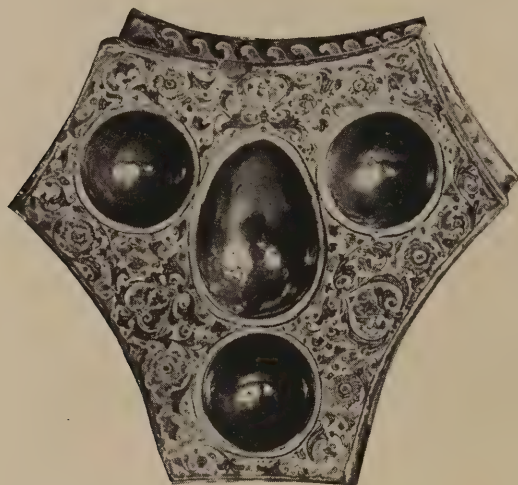


No. 87—LARGE VASE WITH TWO HANDLES AND FOOT (Deruta, Italy, Sixteenth Century)



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- 93—MAJOLICA DISH FOR HOLDING EGGS *Faenza, Italy, Fifteenth Century*  
Very rare form in the shape of an escutcheon. The top and bottom in a beautiful design of blue on white ground, all lusted.

*Length, 8 inches; width, 6¾ inches; depth, 3 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

- 94—SCULPTURE IN ENAMELED AND POLYCHROMED MAJOLICA  
*Faenza, Fifteenth Century*  
The subject is the "Flight into Egypt." The majolica has a great preponderance of manganese and copper green. Very rare specimen.

*Height, 18 inches; width, 13 inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

- 95—PLAQUE IN MAJOLICA  
*Faenza, Fifteenth Century*  
The design is in relief and represents the apparition of Christ to St. Francis; red relief, white ground, yellow frame.

*Height, 19 inches; width, 13 inches.*





96--PLAQUE IN MAJOLICA

*Faenza (Casa Pirota, 1529)*

Majolica plaque representing the "Arrival of the Magi." To the right, in front of the grotto, the Virgin is seated with the Child, and St. Joseph is standing with an expression of wonder and reverence on his face; in the background are the shepherds. On the left the landscape shows the star that guided the Magi on their journey to Bethlehem. The artist has treated this so oft-repeated subject in a manner all his own, which brings back to our mind the pictures of primitive Italian art. On the back of the plaque, within a coat of arms, is the inscription: "IN DEO SEMPER"; below, J . S. MDXXVIII N. PISAVRI.

This plaque is done in very beautiful colors, light blue predominating; characteristic of the Casa Pirota.

*Height, 8½ inches; width, 4¾ inches.*

*From the collection of Miss Walters Cacciola of Taormina, Sicily.*

These plaques are very rare; another such is in the Carrand Collection in the Bargello Museum.

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GREEK AND ROMAN SCULPTURE IN MARBLE AND STONE



97—MARBLE HEAD AND BUST OF APHRODITE

*Greco-Roman*

An excellent reproduction of a fourth century B.C. sculpture of the goddess. The nose is partly restored.

*Height, 21 inches.*

98—MARBLE BUST

*Roman, First Century A.D.*

Bust of a faun in marble, excavated at Boscoreale.

*Height, 21 inches.*



99—MARBLE HEAD AND TORSO OF A YOUNG BACCHANT *Greco-Roman*

The head is dressed with a wreath of vine tendrils and grapes, and a flower tendril passes down the body from the left shoulder upon which hangs a wine skin (partly broken away). The figure is an excellent piece of sculpture executed in the Greek manner. Found at Rome.

*Height, 14½ inches.*

100—MARBLE TORSO OF A MAN *Greek, Third Century B.C.*

He wears a Doric peplos, which leaves the right side of the body exposed to the waist. The sculpture is of a high character. The torso probably belonged to the portrait statuette of an orator.

*Height, 10½ inches.*

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101—SPHINX IN MARBLE

*Roman, First Century A.D.*

A very fine example of a shortened sphinx, and in nearly perfect condition. Though of the Roman period, the work is apparently by a Greek artist.

*Height, 21½ inches; base, 9 by 7½ inches.*

102—MARBLE STATUETTE OF APHRODITE

*Greco-Roman*

Reproduction of life-size figure, the type of which was very popular in late Grecian and Roman times. The figure is nude except for a fold of drapery falling to the ground from above the knees, where it was originally held by one of the hands. The figure is a good example of the small work of the period. Found in Spain. The head is not original.

*Height, 23½ inches.*

103—TWO MARBLE BAS-RELIEFS

*Greco-Roman*

These reliefs are sections of a frieze. Each represents a group of mænades taking part in a Dionysiac procession, the action being most skilfully rendered.

*Height, 1 foot 8 inches; width, 2 feet 6 inches.*

*From the Borelli Bey Collection of Alexandria.*

*(Illustrated)*

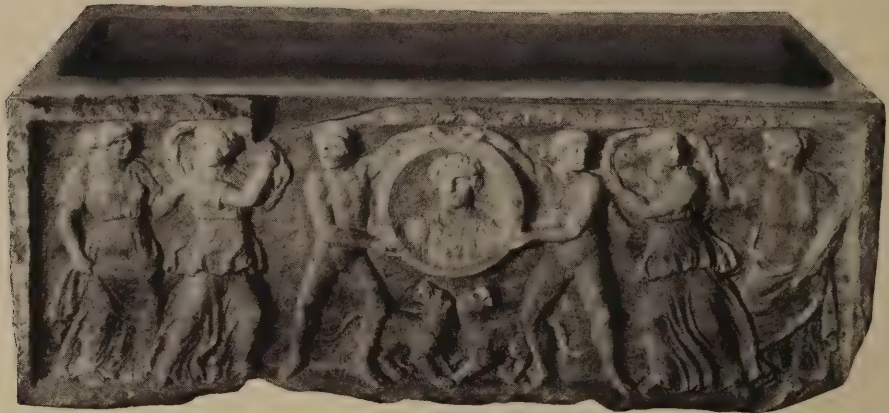




No. 103—Two MARBLE BAS-RELIEFS (*Greco-Roman*)

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104—MARBLE SARCOPHAGUS

*Roman, Second Century A.D.*

The sarcophagus bears at the front a funeral design in relief. In the center is a portrait bust of a woman set in a medallion which is held by two male figures. There are also four women attendants, two of whom carry wreaths and another a torch. In good condition.

*Length, 2 feet; height, 9 inches; width, 12 inches,*



105—MARBLE SCULPTURE IN HIGH RELIEF *Roman, Second Century A.D.*

Representing a procession of Bacchus. The god is drawn in a car by a centaur, and attended by sileni, fauns, menads, and a lion and leopard, the group being led by a man carrying a bullock on his shoulders. The scene is high-spirited and full of action, and the work is extremely well designed, the overcrowding of figures, common in this period, being avoided. The sculpture is set in a carved wood frame.

*Height of marble, 1 foot 6½ inches; length, 4 feet 1 inch.*





106—MARBLE HEAD OF A YOUNG MAN      *Greek, Fourth Century B.C.*

A young Greek with clean-shaven face and hair sculptured in short curls, a double fillet passing over the crown. This is a fine example of Attic sculpture and is particularly noticeable for its perfect condition, for it is very rare indeed that such a head is found with the features intact.

*Height, 9 inches.*

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108—MARBLE BUST OF THE EMPEROR COMMODUS *Roman, About 190 A.D.*

Represented as Hercules. He is nude save for a lion's skin which falls at his back, with the feet brought over the shoulders, and tied in a knot at the front, while the head of the animal rests on his left shoulder. The hair and beard of the Emperor are shown in thick curls, as in all the contemporary sculptured heads of Commodus. The work is of a very high class, and it is seldom that one sees so fine an example of Roman sculpture. Evidently the portrait represents Commodus as he was shortly before he was assassinated (192 A.D.). On a high marble pedestal.

*Height, 2 feet 7½ inches.*





NO. 108—MARBLE BUST OF THE EMPEROR COMMODUS  
(*Roman, About 190 A.D.*)

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- 109—FEMALE HEAD IN PARIAN MARBLE      *Greek, Second Century B.C.*  
Head of a woman with hair dressed close; part, probably, of a figure of a poetess. On red marble base.

*Height, 4 inches.*

- 110—MARBLE FIGURE OF A BOY      *Greco-Roman, First Century B.C.*  
A nude boy who is holding a bird to his breast with both hands.

*Height, 2 feet 5 inches.*

- 111—BENCH IN PAVONAZZO MARBLE      *Greco-Roman, First Century B.C.*  
The seat rests on two supports, each representing a sphinx from the front view. In unusually good condition. Found at Boscoreale.

*Height, 2 feet; length, 4 feet; width, 1 foot 6 inches.*



112—STATUETTE IN PENTELIC MARBLE

*Greek, Alexandrian Period*

The statuette represents Triptolemus, standing at rest, wearing a short tunic, his left hand falling at the side, and the right holding a bunch of wheat stalks (broken off short). His hair falls in flowing ringlets to his shoulders, and a fillet of wheat ears crowns his head. At his feet is a young boar, beautifully sculptured. The group is of exceptional interest, both from the point of view of design and of the excellence of the sculpture, while it has the rare advantage for marbles of this period, of being in nearly perfect condition. Found at Terranova near Syracuse, Sicily.

*Height, 31½ inches.*



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113—MARBLE GROUP: THE THREE GRACES      *Greek, Third Century B.C.*

1030  
The Graces stand nude, joined together by their hands on one another's shoulders. On each side of the group is a tall vase with drapery hanging gracefully over it. An arm is missing from each figure, and the heads are modern restorations, made by Léon André of Paris.

The design of this group is well known from the existence of a similar one (but without the vases) which was found in the fourteenth century during the excavations for the Siena Cathedral, in which edifice it now stands. This work suggested to Raphael the marvelous painting of the Graces now at Chantilly, in which, indeed, the grouping is scarcely varied at all from that of the sculpture. The extension of the base of the sculpture by the addition of vases is an admirable device, and the absence of these from the Siena group seems to indicate that it is a later work than the Canessa example.

The principal feature in the group is the remarkable rhythmic harmony presented in the pose, the design almost suggesting that the figures are about to move together in a dancing step. This is brought about by an exquisite adjustment of the figures to the respective positions they occupy, and a perfect balance of expression in the forms. The torsos are built up on ideal principles, subject to natural modifications necessitated by the character of the grouping, the whole work being a fine example of beautiful form and technical skill. Found at Capua.

*Height, 3 feet 6½ inches; width, 3 feet 1 inch.*

*Formerly in the Ferroni Collection sold in Rome in 1909.*



No. 113—MARBLE GROUP: THE THREE GRACES  
(Greek, Third Century B.C.)

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114—MARBLE TORSO: LIFE-SIZE FIGURE OF APHRODITE ANADYOMENE

*Greek, Third Century B.C.*

1150  
The model corresponds with the well-known headless statue at Syracuse. The figure is nude except for a single large fold of drapery which, in the complete statue, was gathered partly round the lower limbs, and fell to the ground. Two corners of the fold are shown in the torso, lightly held at the base of the stomach by the left hand. The sculpture is of a very high character, and the torso must be classed as one of the really important Greek marbles in America.

*Height, without base, 3 feet 6 inches.*

*Formerly in the collection of the sculptor, Comm. Gerace of Naples.*





NO. 114—MARBLE TORSO: APHRODITE ANADYOMENE  
(Greek, Third Century B.C.)

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115—STATUE OF APHRODITE IN MARBLE

*Greco-Roman, or Early Imperial Roman*

The goddess stands at ease, with the right knee bent, and the weight of the body resting mostly on the left foot. She is attired in a long chiton of thin material, fastened on the right shoulder, and falling down loosely from the left, uncovering the breast. The right arm is held out and bent up from the elbow, the hand lightly holding a fold of the drapery. In the left hand is the apple awarded by Paris. The head and extremities of the limbs are sixteenth century restorations.

This figure is an ancient reproduction of the statue known as Venus Genetrix, a life-size example of which is in the Louvre. The origin of the design has not yet been settled. The Louvre figure is usually regarded as a reproduction of "Aphrodite of the Gardens" by Alcamenes, but this attribution was given to it by Furtwangler without any material evidence. Others give the original to Calamis, and others again claim that the Louvre statue is an original by Arcesilaus, an early Imperial Roman sculptor, though agreeing that the general type belongs to an earlier period. It is obvious, from the nobility of the design, the type of the head, and the character of the drapery, that the Louvre figure must be based upon a work of the latter part of the fifth or the early part of the fourth century B.C., even if it be not a direct reproduction of a work of this period; but it is scarcely likely that the point will ever be settled. The statue under consideration is clearly of the Greco-Roman or early Imperial Roman period, and must be placed as one of the best existing examples.

*Height, with base, 3 feet 8 inches.*

*This statue is from the collection of Cardinal Altemps. When this Collection was sold, most of the pieces were acquired by Pope Leo XIII for the Vatican, and four were bought by the late Mr. J. P. Morgan and are now in his library.*



NO. 115—STATUE OF APHRODITE IN MARBLE  
(*Greco-Roman, or Early Imperial Roman*)



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### ROMANESQUE SCULPTURE IN STONE



750  
116—CARVED STONE PANEL *Romanesque, Ninth or Tenth Century A.D.*

Representing two pairs of lions rampant in circles, connected with a Byzantine cross in front of an oak tree. It is a work of old Christian symbolism, examples of which are very rare. The period of the sculpture is fairly definite, but its locale is hard to determine, since at this time decorative work for sacred buildings was largely in the hands of monks who traveled from place to place over central and southern Europe.

*Height, 1 foot 9½ inches; length, 5 feet 6½ inches.*

800  
117—CARVED STONE PANEL *Romanesque, Ninth or Tenth Century A.D.*

Similar in workmanship to No. 128. Showing an ox and a lion facing each other in a forest on either side of an oak tree.

*Height, 2 feet ½ inch; length, 5 feet 6½ inches.*

118—COVER OF A SARCOPHAGUS IN PORPHYRY *Byzantine Period*

Sculptured to represent a child. Probably a memorial sarcophagus. The work is Oriental. There are examples of this work in the Vatican and in Venice.

*Length, 22 inches; width, 11 inches.*

119—SCULPTURED LION IN SERPENTINE

*Romanesque, Eighth or Ninth Century A.D.*

Representing a crouching lion in serpentine stone, of Eastern European design. Probably an architectural decoration for a religious building.

*Height, 10½ inches; length, 15 inches.*

SCULPTURE IN MARBLE AND STONE OF THE FOURTEENTH,  
FIFTEENTH, SIXTEENTH AND SEVENTEENTH CENTURIES



120—RELIEF IN MARBLE: THE VIRGIN AND THE APOSTLES

*French (?), About 1400*

Modeled in a depression forming a frame is seen, to the left, the Virgin wearing a closely fitting dress over which is draped a mantle covering her head, shoulders and lower part of her dress. Both of her hands are held up in a gesture of astonishment. Next to her, St. Peter is standing. He has short curly hair and a round beard, and wears over his gown a mantle draped in the Roman fashion; and he holds a key in his right hand, while in his left is a closed book. To the right is St. Paul, dressed

*[Continued on following page]*

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[No. 120—*Continued*]

similarly and holding in both hands a closed book. His hair is cut short and his beard is long. Behind are seen the heads of three other personages whose bare feet also show behind those of the Apostles, which are also bare, while the Virgin's are shod. On the top is a frieze, showing in the center a cross on a shield, and at the right the letters S.M. The letters at the left are missing.

*Height, 19½ inches; width, 12¼ inches.*

There is in the Martin LeRoy Collection, reproduced in Catalogue I, pl. 27, an applied relief in gilded copper of the thirteenth century, Limoges workmanship, of which the representation is identical with this but without the frame. It is possible that it served as a model for it; it is also possible that both reproduce an unknown miniature or book-cover. Though this relief is identical with the Martin LeRoy group, which is of the thirteenth century, it is not possible to assign it to the same period owing to the inscription on it, which is of the late fourteenth or the beginning of the fifteenth century.

*(Illustrated)*

#### 121—FEMALE MOURNING STATUETTE IN PAINTED STONE

*French, Early Fifteenth Century*

Represented facing to the front and standing on a low round base with hands folded in prayer. She wears a gown girdled at the waist and over it is a mantle covering her back and her shoulders and draped around her arms. On her head is a veil from beneath which shows a wimple framing her face.

*Height, 20¼ inches.*

The facial expression and the pose of this figure are of exquisite charm. She is composed in the same spirit as some of the funerary statuettes of the late fourteenth century and some of the mourners from the tombs of the Dukes of Burgundy. There are also analogies with a statuette of a mourner in the Cluny Museum. (See reproductions in Vitry et Brière: "Documents de Sculpture française du Moyen Age" pl. 97, pl. 114 and 115.)

*(Illustrated)*



No. 121—FEMALE MOURNING STATUETTE IN PAINTED STONE  
(*French, Early Fifteenth Century*)



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122—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD

*French, End of Fifteenth or Beginning of Sixteenth Century*

The Virgin is standing, wearing a closely fitted and gilded dress, over which is thrown a full mantle of the same color lined with blue. Her hair is parted in the middle and arranged over her ears. On her head is a crown. On her left arm, covered by the folds of her mantle, is seated the Infant, His naked body covered only with a drapery. His left arm is missing and with His right He is holding the Virgin's dress. His hair is curly and His expression is smiling. The Virgin holds in her right hand a branch and on it is a bird, with head missing.

*Height, 1 foot 8 inches.*

There are some similarities with the Virgin of St. Giraud de Vaux in Bourbonnais, reproduced in Vitry: "Michael Colombe et la Sculpture française de son temps," p. 309.



NO. 122—STATUETTE IN PAINTED STONE: VIRGIN AND CHILD  
(*French, End of Fifteenth or Beginning of Sixteenth Century*)

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## TINO DA CAMAINO

Sculptor and Architect, Siena, Fourteenth Century.

### 123—MARBLE FEMALE STATUE OF A VIRTUE *Attributed to Tino da Camaino*

The figure here reproduced represents a Virtue standing on a low hexagonal base and wearing a gown girdled a little below her breast-line and falling down in long straight lines. Over it is a mantle covering her back and shoulders and draped in front and over her arms so as to expose her bodice and the lower part of her gown. Her face is elongated with a round chin, almond-shaped eyes, a thin nose, high forehead and long neck. Her hair is arranged in serpentine locks around her head, and a small portion of it covers the back of her neck. On her head is a low crown. In her left hand she was probably originally holding a sceptre, while in her right is a white lily, the emblem of Virginity.

The figure is full of nobility and distinction. She stands erect looking straight before her and has a serious but serene expression, and a noble countenance. The modeling is fine, the proportions harmonious and the draperies finely conceived. The draperies are treated in the Gothic spirit, while the type shows classical influence.

*Height, 3 feet 5 inches.*

The same statue of a Virtue is seen in the tomb of Mary of Valois, who died in 1331 and who was the wife of the famous Charles Duke of Calabria. This tomb was executed by Tino da Camaino just before his death, as the last payment for it was given to his widow June 7, 1339. He also executed that of Charles of Calabria, who died in 1328, and both are erected in the Church of Santa Chiara in Naples. The tomb of Mary of Valois is composed in the form of a high monument with several divisions and supporting it are two figures of Virtues, of which the one at the right is exactly the same as the statue here reproduced. (See photograph at Brogi, No. 12420, where the tomb is erroneously said to be that of her daughter, Johanna I, Queen of Naples.) Part of the tomb is also reproduced in Venturi: "Storia dell'Arte Italiana," IV, p. 281, Fig. 202.



NO. 123—MARBLE FEMALE STATUE OF A VIRTUE  
(Attributed to Tino da Camaino)



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GIOVANNI ANTONIO DE AMADEI—CALLED AMADEO OR AMODEO

Born in Pavia in 1447; died in Milan in 1522. Influenced first by Michelozzo and later by Mantegazza.

124—MARRLE STATUETTE: THE VIRGIN OF THE ANNUNCIATION (?)

*Italian, by Giovanni Antonio de Amadei*

The figure is standing on a low base, her right knee slightly bent forward. She wears a gown girdled at the waist, with sleeves slashed at the sides. A mantle, the ends of which she is holding in her left hand, covers her back and left shoulder and is draped in front. Her hair falls loose on her back in long curly waves. On her nude feet are sandals.

The statue seems to have been made about 1475, about the same time that Amadeo worked at the Colleoni Chapel in Bergamo. It belongs to his first manner when influenced by Michelozzo and by some of the productions of the Milan Cathedral. The Colleoni Chapel, which so clearly brings out the characteristics of his first manner, shows two figures standing on pedestals of the same style and workmanship, as this statue. (See F. Malaguzzi-Valeri: "G.A. Amadeo," pp. 44, 45.)

*Height, 37 inches.*



NO. 124—MARBLE STATUETTE: THE VIRGIN OF THE ANNUNCIATION (?)  
(By Giovanni Antonio de Amadei)

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POSSIBLY BY VINCENZO ONOFRI

125—STONE BASE

*Italian, Bolognese, Late Fifteenth Century*

Quadrangular, each of its angles decorated with winged sirens terminating in volutes. Branches of leaves, masks, shells, etc., complete the decoration of the base.

*Height, 7½ inches; width, 12 inches.*

The same elements of decoration can be seen in the tomb of the Vescovo Nacci by Vincenzo Onofri about 1480 and reproduced in Venturi: "Storia dell'Arte Italiana," VI, p. 804.

*Formerly in the Engel Gros Collection. Reproduced in Sale Catalogue, 1921, p. 130, pl. No. 263.*

AGOSTINO DE FONDUTIS

(Active in Padua, Milan and Piacenza)

LOMBARD SCHOOL: LATE FIFTEENTH CENTURY

126—A BUST IN MARBLE

*Possibly by Agostino de Fondutis*

Representing a Roman Emperor, facing to the front, shown below the shoulders, which are uncovered. Around his head is a laurel garland. His face is square, with slightly prominent and energetic features. Standing on an octagonal wooden base.

*Height, 8¾ inches.*

The attribution of this bust to Agostino de Fondutis is based on the fact that it shows characteristics found in the works executed by him, such as his busts in the Sacristy of San Satiro in Milan, reproduced in Malaguzzi-Valeri: "La Corte di Lodovico il Moro," pp. 71-74.

(Illustrated)



No. 126—BUST IN MARBLE (*Lombard School, Late Fifteenth Century*)



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127—STATUETTE IN LIMESTONE: A MOURNER

*French, School of Burgundy, Fifteenth Century*

Standing on an octagonal base and facing to the front is the mourner. His head, with hair cut short, is bent forward. He wears a large full mantle with a hood, and with a flap of his garment, which covers his right hand, he is drying his tears. His left hand is missing.

*Height, 17¼ inches.*

This figure, so full of character and of interest, comes probably from one of the tombs of the Dukes of Burgundy, of which so many are now in museums and private collections. Comparing it with those in existence, we find it almost identical with one of the mourners from the tomb of Philippe le Hardi, Duke of Burgundy, who died in 1404, now in the Museum of Dijon, and with another mourner in the Cluny Museum in Paris, both reproduced in Vitry: "Documents de sculpture française au moyen âge," pl. 109, Nos. 1 and 9. There are also many similarities to a mourner from the tomb of Jean Sans Peur who succeeded his father, Philippe le Hardi, and who died in 1419, reproduced in Humbert: "La sculpture sous les ducs de Bourgogne," pl. 28.



128—MARBLE HERALDIC LEOPARD *Italian, Late Fifteenth Century*

The animal is represented sitting on a low base with his jaws open and his head turned toward the left. He is holding in his forepaws a shield blazoned with three "rencontres de boeuf."

*Height, 16½ inches; width, 11½ inches.*

*Formerly in the Engel-Gros Collection, sold in Paris in 1917. Reproduced in the Catalogue, pl. No. 257.*

129—TABERNACLE IN CARRARA MARBLE *Italian, Fifteenth Century*

In the middle opens a small door with frontispiece, flanked by two small pilasters surmounted by capitals. In one medallion is the characteristic monogram of Christ: IHS. Below is seen the coat of arms of the donor, and the inscription which preserves his memory reads: PETRUS BATA DE LENIS.

*Height, 2 feet 10 inches; width, 1 foot 8½ inches.*

*From the collection of Joachim Ferroni, Rome.*

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ANDREA BREGNO, CALLED ALSO ANDREA DA MILANO

One of the foremost Roman sculptors in the second half of the fifteenth century. Born in 1421 in Osteno near Como; died in 1506 in Rome.

130—MARBLE GROUP REPRESENTING THE VIRGIN AND CHILD IN A NICHE

*By a Follower of Andrea Bregno*

The Virgin, standing on a low base in a niche, is wearing a closely fitted dress over which is draped a mantle covering her head, shoulders and the front of her gown. She is holding a branch of flowers in her right hand, while the Infant Jesus is seated on her left arm. He is naked, holds an apple in His right hand and looks smiling toward his Mother, who also smiles.

The niche shows a rounded arched top decorated with pearls, darts and oves, while the side panels show a decoration composed of vases, branches of flowers and leaf work.

The group of the Virgin and Child, so charming in its simplicity, is composed in the purely Gothic spirit. The expression of the Virgin is of the greatest purity and the deep hatchings of her garments are characteristic of mediæval workmanship. The way, also, in which she is holding and looking at the Divine Child is still according to the Gothic traditions. On the other hand, the ornamental decorations are composed in the Renaissance style.

This relief originally formed part of a larger ensemble. It most probably belonged to some tomb of which so many have been destroyed and of which fragments are scattered in Museums and churches.

*Height, 2 feet 11½ inches; width, 1 foot 7½ inches.*

In comparing it with works by Andrea Bregno we find many analogies. Taking for instance his altarpiece in Santa Maria del Popolo in Rome, executed in 1473 (reproduced in Venturi: *Storia dell'Arte Italiana*, VI, p. 949), we see figures in niches composed and decorated in the same way and *putti* holding shields of whom the types and modeling of the body are similar to the Infant Jesus. In comparing it further with the Virgin and Child from the tomb of Benedetto Superanzi in Santa Maria sopra Minerva in Rome and given to a follower of Bregno (Venturi: Vol. VI, p. 956, fig. 644) we find many analogies in the types and in the draperies.



NO. 130—MARBLE GROUP: VIRGIN AND CHILD IN A NICHE  
(By a Follower of Andrea Bregno)



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TOMMASO FIAMBERTI

CALLED THE

“MASTER OF THE MARBLE MADONNAS”

Active in Florence, Urbino, Cesena and Forli. Influenced by Antonio Rossellino and Mino da Fiesole. Late Fifteenth Century.

131—MARBLE BAS-RELIEF REPRESENTING THE VIRGIN, CHILD AND ANGELS  
*By Tommaso Fiamberti*

The Virgin, facing to the front, is seen in half figure. She wears a gown girdled at the waist, with a passementerie border around her neck and wrists. A mantle covers her shoulders and is draped in front serving as a support to the Infant Jesus, who is lying naked, holding a bird in His right hand. The Virgin, with hands crossed on her breast, adores Him, while two winged angels with floating draperies around their bodies are putting a jeweled crown on her head. Modern frame.

*Height, 18 inches; width, 15 inches.*

*Formerly in the Ferroni Collection in Rome (Catalogue, 1909, pl. xxxix, No. 754.)*

The relief shows all the characteristics of a large number of works which have been grouped under the name of the “Master of the Marble Madonnas.” The bodies of the babies are plump, the eyes are almond-shaped, showing circles underneath, with eyelids somewhat swollen. The thin-lipped mouths are smiling. The expression of the faces as a whole, so typically in his manner, is derived from the art of Antonio Rossellino, while the treatment of draperies and hair shows clearly Mino da Fiesole’s influence. His reliefs in the Bargello and St. Stefano in Florence, in Urbino, in Berlin, etc., clearly show the same characteristics.

For comparison, see Virgin and Child in the Church of Del Sacro Eremo in Camaldoli, another in the Gambier Parry Collection and several in Berlin (reproduced in Bode: “Denkmäler,” pl. 423 and 424, and in Frida Schottmüller: “Die Italienischen und Spanischen Bildwerke der Renaissance,” Nos. 156-159). All these works show the same characteristic shape of the eyes, mouth and hands, and garments similarly draped and the same particular way of modeling the wings of the angels.

The “Master of the Marble Madonnas” has been recently identified as Tommaso Fiamberti by Giacomo de Nicola, Director of the National Museum in Florence. In an article published in *Rassegna d'Arte*, March, 1922, he groups under his name his signed and unsigned works and in the list of works which he gives he also mentions the relief we are concerned with here.



NO. 131—MARBLE BAS-RELIEF: VIRGIN, CHILD AND ANGELS  
(By Tommaso Fiamberti)

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## BARTOLOMEO BELLANO

Born about 1430-1435; died about 1492. Pupil of Donatello.  
Active in Padua, Florence, Perugia and Venice. School of Padua.

### 132—MARBLE RELIEF REPRESENTING THE VIRGIN AND CHILD

*By Bartolomeo Bellano*

The Virgin is represented half-length, dressed in a pleated gown girdled at the waist and ornamented in front with a cherub's head. Her thick and curly hair is parted in the middle and over it is draped a mantle partly covering her head and shoulders and draped in front. The Infant clothed in a robe similar to the one of the Virgin sits on a cushion on the Virgin's lap and reads from an open book which He is holding in His hand. The niche in which the group is represented is decorated with a garland sustained by rings.

*Height, 1 foot 11 inches; width, 1 foot 4 inches.*

The composition is well proportioned and of great charm. The facial expression both of the Mother and Child is of infinite sweetness, and the modeling itself is very fine. In comparing it with work by Bartolomeo Bellano we find many analogies with his signed and dated relief in marble in the Jacquemart André Collection in Paris representing the Madonna, Child and Angels, and of which there is a replica in the Berlin Museum (reproduced in Frida Schottmüller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 107). We see that the flesh is of the same plump and soft quality, that the treatment of the hair of the Child is identical), that His ears and nose are shaped similarly and that the garments show the same hard folds, looking as if they were cut with a chisel. The head of the Infant shows the same large and characteristic proportions as the Infant in the relief just mentioned. The same can be said in comparing it with the other works by Bellano such as his marble reliefs in the Sacristy of San Antonio in Padua. As for garlands suspended from rings we find them also in Bellano's tomb of Antonio Rosselli in the chiesa del Santo in Padua (reproduced in Venturi: "Storia dell'Arte Italiana," VI, p. 489). As for the way in which the Virgin's hair is arranged, similarities can be found with his bronze statuette of "Ecate" in the Berlin Museum reproduced in "Archivio Storico dell'Arte," 1891, p. 415.

The relief as a whole is one of the most pleasing of Bellano's creations, made at the time when he was strongly influenced by Florentine productions.

Another example of the same relief is in the Quincy Shaw Collection in the Boston Museum of Art.





NO. 132—MARBLE RELIEF: VIRGIN AND CHILD  
(By Bartolomeo Bellano)



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### MATTEO DI GIOVANNI CIVITALI

Sculptor and Architect. Born in Lucca in 1436; died there in 1501. Active in Lucca, Pisa, Genoa and elsewhere.

#### 133—A TABERNACLE IN MARBLE

*By Matteo Civitali*

The tabernacle is constructed in the form of a door and is decorated on the sides with candelabra, leaf-work and garlands. The base shows a six-winged cherub's head surrounded by two volutes, while in the upper part runs a frieze with three winged cherubs' heads. On top in the lunette is seen the Christ. He is represented half length holding an open book in His left hand while giving the benediction with His right. His hair and beard are long and curly and behind His head is a halo. An egg and dart pattern, oves, pearls and rosettes complete the decoration.

*Height, 6 feet 1 inch; width, 3 feet 1 inch.*

This tabernacle is characteristic of Civitali's workmanship. The composition as a whole shows analogies with Civitali's tabernacle in the Berlin Museum (reproduced in Frieda Schottmuller: "Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks," p. 98, fig. 240). Christ in the lunette is very similar to the one in the Lucca Museum and the decoration on the side pilasters shows analogies with the ones on either side of the Annunciation in the same museum (both reproduced in Venturi: "Storia dell' Arte Italiana," VI, pp. 702 and 695).



No. 133—TABERNACLE IN MARBLE  
(By Matteo Civitali)

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ALESSANDRO VITTORIA (JACOPO ALESSANDRO VITTORIA  
DELLA VOLPE)

Born 1525 in Trent; died in 1608 in Venice. Pupil first of Vincenzo Vicentini and later of Jacopo Sansovino. Active in Venice and in Padua.

134—MARBLE BUST REPRESENTING VINCENZO ALESSANDRI

*By Alessandro Vittoria*

Represented half length, facing to the front with head slightly turned toward the right. He is bearded and has a moustache and short curly hair. Over his tightly fitted garment is draped a mantle, in the fashion of the Roman Emperors, fastened with a clasp over his right shoulder.

On the plinth is seen the following inscription:

VINC<sup>s</sup>.  
ALEXANDRIUS  
A SECR<sup>s</sup>. SER<sup>me</sup>.  
REIP<sup>ae</sup>. V<sup>tae</sup>.

*Height, 2 feet 7½ inches.*

As indicated by the inscription, Vincenzo Alessandri was a Venetian Patrician and Secretary to the Republic. His portrait can be classed among the finest by Alessandro Vittoria. In comparing it with his many busts so full of expression and character, we find most analogies in the treatment with his bust of Ottavio Grimani in the Berlin Museum and with the one of Jacopo Sansovino in the Seminario Patriarcale in Venice. The draperies and flesh are treated almost identically. The same can be said of the bust of Giovanni Contarini in the Berlin Museum, all three reproduced in Planiscig: "Die Venezianischen Bildhauer der Renaissance," pp. 482-483. As for the treatment of the hair, it is identical with that of the figure in bronze representing Saint Francis in the baptismal font in the Church of Saint Francis della Vigna in Venice, reproduced in the same book, p. 507, Fig. 546.



NO. 134—MARBLE BUST REPRESENTING VINCENZO ALESSANDRI  
(By *Alessandro Vittoria*)



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SCHOOL OF FRANCESCO LAURANA

135—MARBLE RELIEF REPRESENTING TWO ANGELS HOLDING A MEDALLION  
*Italian Sixteenth Century*

On either side of the medallion is an angel wearing a floating and puffed gown girdled at the waist. They have wings and their long and curly hair is parted in the middle and surrounded with a ribbon. The medallion which they are holding and which is set within a laurel crown represents the Passover of the Hebrews, which is thus described in Chapter 12 of Exodus: "The Lord spoke unto Moses and Aaron in the land of Egypt saying: This month shall be unto you the beginning of months; it shall be the first month of the year to you. Speak unto all the congregation of Israel saying in the tenth day of this month they shall take to them every man a lamb according to the house of their fathers, a lamb for a house. Your lamb shall be without blemish, a male of the first year; ye shall take it out from the sheep or the goats—and you shall eat it with your loins girded, your shoes on your feet and your staff in your hand; and ye shall eat it in haste: it is the Lord's passover." This scene is represented here according to the tradition. In the center below is a cherub head.

*Height, 1 foot 4½ inches; length, 2 feet 3 inches.*

It is interesting to compare this medallion with decorative details from the arch of triumph in Naples of which the greater part was executed by Laurana. In many of the figures we see a similar arrangement of hair, similar types and a similar way of treating the folds of the garments.



BY A PUPIL OF TULLIO LOMBARDI

136—MEDALLION IN MARBLE, REPRESENTING THE PORTRAIT OF A LADY  
*Lombard School, First Half of the Sixteenth Century*

She is represented to below the neck, turned to the right. Her curly hair is parted in the middle and arranged over her ears in the antique fashion. A small portion of her frilled gown is visible around her neck.

*Height, 13½ inches.*

This medallion shows analogies with types by Tullio Lombardi in the arrangement of the hair and in the type itself. It is interesting to compare it with his busts in the Huldshinski Collection and with another in the Berlin Museum both reproduced in Leo Planiscig: "Die Venezianischen Bildhauer der Renaissance," p. 252.

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### GIOVANNI LORENZO BERNINI

Architect and sculptor. Born in Naples in 1598; died in Rome in 1680. Active in Naples and Rome, but worked also in Ferrara, Siena, Madrid and Paris. Roman School.

#### 137—MARBLE BUST IN RELIEF

*By Giovanni Lorenzo Bernini*

The bust represents an elderly lady seen in profile and turned to the left. She wears a tightly fitting gown and a veil draped over her head and shoulders partly exposing her thick and curly hair. Around her neck is suspended a decoration.

Formerly in the Villa Colonna at Capodimonte in Naples.

*Height, 3 feet; width, 2 feet 3 inches.*

This bust is of wonderful workmanship and is a characteristic example and among the finest of Bernini's work. It is supposed to represent Doria Colonna and formerly adorned the Villa Colonna at Naples.



NO. 137—MARBLE BUST IN RELIEF  
(By Giovanni Lorenzo Bernini)



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- 138—VASE IN ORIENTAL ALABASTER *Florentine, Sixteenth Century*  
Beautiful quality of alabaster with two carved masks, one on either side; the bowl part in the form of a fluted shell, on a molded base. There is a similar vase in the Pitti Palace. Very rare specimen.

*Height, 11 inches; length, 22½ inches.*

*From the Marquis Pucci Collection, Florence.*

- 139—GARGOYLE IN MARBLE *Italian, Sixteenth Century*  
Representing a fantastic animal. Probably intended for a fountain.

*Height, 16 inches; length, 23 inches.*

- 140—GARGOYLE IN STONE *Italian, Fifteenth Century*  
Representing a fantastic animal resting on its paws. Probably made originally to decorate a fountain.

*Height, 14 inches; length, 24 inches.*

- 141—TWO ORIENTAL ALABASTER VASES *Italian, Seventeenth Century*  
The vases are of a classical design.

*Height, 23 inches.*

- 142—TWO ORIENTAL ALABASTER VASE *Italian, Seventeenth Century*  
Similar to the preceding.

*Height, 23 inches.*

143—TWO VASES IN CARRARA MARBLE

*Empire Period*

Exteriors carved, representing foliage and masks, with coats of arms.

*Height, 17½ inches.*

144—TWO HALF COLUMNS IN BRECCIA MARBLE

*Italian, Seventeenth Century*

Two round columns on square bases, from Verona.

*Height, 4 feet; diameter, 11 inches.*

145—A COLLECTION OF FIFTY-FOUR CARVED ORIENTAL ALABASTER CAMEOS

*Italian Work, Sixteenth Century*

The cameos are carved from two strata of alabaster, giving them the appearance of onyx. The workmanship is fine and true to the style of the originals, which are the bas-reliefs on the arches of Trajan, Titus and Marcus Aurelius, some of which reliefs have since disappeared.

With these cameos is sold the case and table in which they are arranged.

146—HEAD IN RELIEF: COLORED TERRA COTTA *Italian, Sixteenth Century*

Representing the head of St. John the Baptist as presented to Salome, mounted on an antique red velvet frame.

*Height, 10½ inches; width, 10½ inches.*









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